

∴ MUSEUM NEWS ∴

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XVI CENTURY LIMOGES ENAMEL BY COURTOIS
The Gift of Dr. Frank W. Gunsaulus

THE TOLEDO MUSEUM OF ART NEWS

GIFT OF A LIMOGES ENAMEL

A GOOD friend of the Toledo Museum of Art, Dr. Frank W. Gunsaulus of Chicago, has given the Museum a fine example of a class of work heretofore unrepresented in our collections. This new acquisition is a Limoges Enamel triptych.

The earliest medieval enamels are the work of the Byzantines, the most famous of all of them, the Pala d'Oro of St. Mark's, Venice, having been made at Constantinople in the tenth century. The origin of the art, however, is traceable to the Egyptians, from whom the Byzantines derived it through the Chaldeans, Assyrians, and Persians. From Constantinople the art spread to western Europe, where it centered in the monasteries of Limoges, flourishing there as early as the eleventh century.

Enamel work is generally divided into two classes, called by the French *cloisonne* and *champleve*. The first class is made by soldering on a metal plate, usually gold, silver or copper, the edges of thin strips of metal, these forming *cloisons*, or little partitions. The upper edges of these strips form the lines of the design. Into the partitions are then poured colored enamels, composed generally of liquid glass and some coloring matter. When complete there is a smooth surface of enamel and metal, resembling in a way stained glass.

Champleve, or grooved work, is an easier form of enamel, for here a heavy sheet of metal is gouged, the metal in some cases forming even a whole figure in relief. Into the grooves are poured the colored enamels, thus completing the design. The colors, being incorporated thus in a sort of glass, are permanent, retaining their brilliancy for all time.

Jean Courtois was one of the most important and prolific enamel painters of the sixteenth century, and it was he who did our enamel, representing the surrender of Vercingetorix to Caesar. The great Roman commander and the chief of the Averni whom he had conquered occupy the central panel. On the wings are a Roman soldier, back of Caesar, and a Gallic warrior, to the rear of his leader.

This triptych curiously combines pagan history and Christian symbolism, for in the lunette above Caesar and Vercingetorix is the figure of God holding the world surmounted by the cross in His left hand, while His right is raised as in the papal blessing. Above the soldiers on the wings are angel

heads. The central panel is signed "I. C. LIMOGES -1562-"

The most interesting feature is that the colors, which follow the Byzantine tradition, being chiefly red, gold, and blue, are as brilliant today as when the triptych was made, three hundred and fifty years ago.

The donor, Dr. Gunsaulus, is well known to the people of Toledo, and especially to the members of the Museum for his great interest in and his many gifts to the institution. He is President of the Armour Institute of Technology, and one of the trustees of the Art Institute of Chicago.

COMING EXHIBITIONS

JUST at present the ideas of our allies on the war situation are of great if not vital interest to us; and as the brush and the pencil frequently are able to give us a more keen insight into affairs than does the pen, the exhibition in March of Louis Raemaekers' world famous cartoons promises to be of unusual interest. There will be about fifty examples of great variety of subject. Many, of course, deal with war conditions in Europe, while others touch on the attitude of our own country, both before and after our entry into the war. The German government has considered Raemaekers' cartoons so damaging to them that they have set a price on the Holland artist's head. But regardless of that he goes on with his good work every day, doing more for his country with his art than a regiment of men can accomplish at the front.

The Painter-Gravers of America have sent their first annual exhibition to Toledo for March. It consists of nearly two hundred etchings, lithographs, engravings, and wood cuts, and is thoroughly representative of the best work in these mediums produced in America today.

Not to neglect oil painting, we have secured about twenty canvases by Geo. W. Sotter, an artist of great ability now living at Pittsburg. They will complete a well balanced group of exhibitions for the month. All will open Sunday, March 3.

Opening Sunday, April 7, the Toledo Federation of Art Societies will occupy all the galleries set apart for temporary exhibitions with its first annual exhibition. The work of any Toledo artist, whether a member of one of the societies or not, will be exhibited if it measures up to the standard set. The exhibition will be varied and interesting, including oils, water colors, drawings, and etchings.

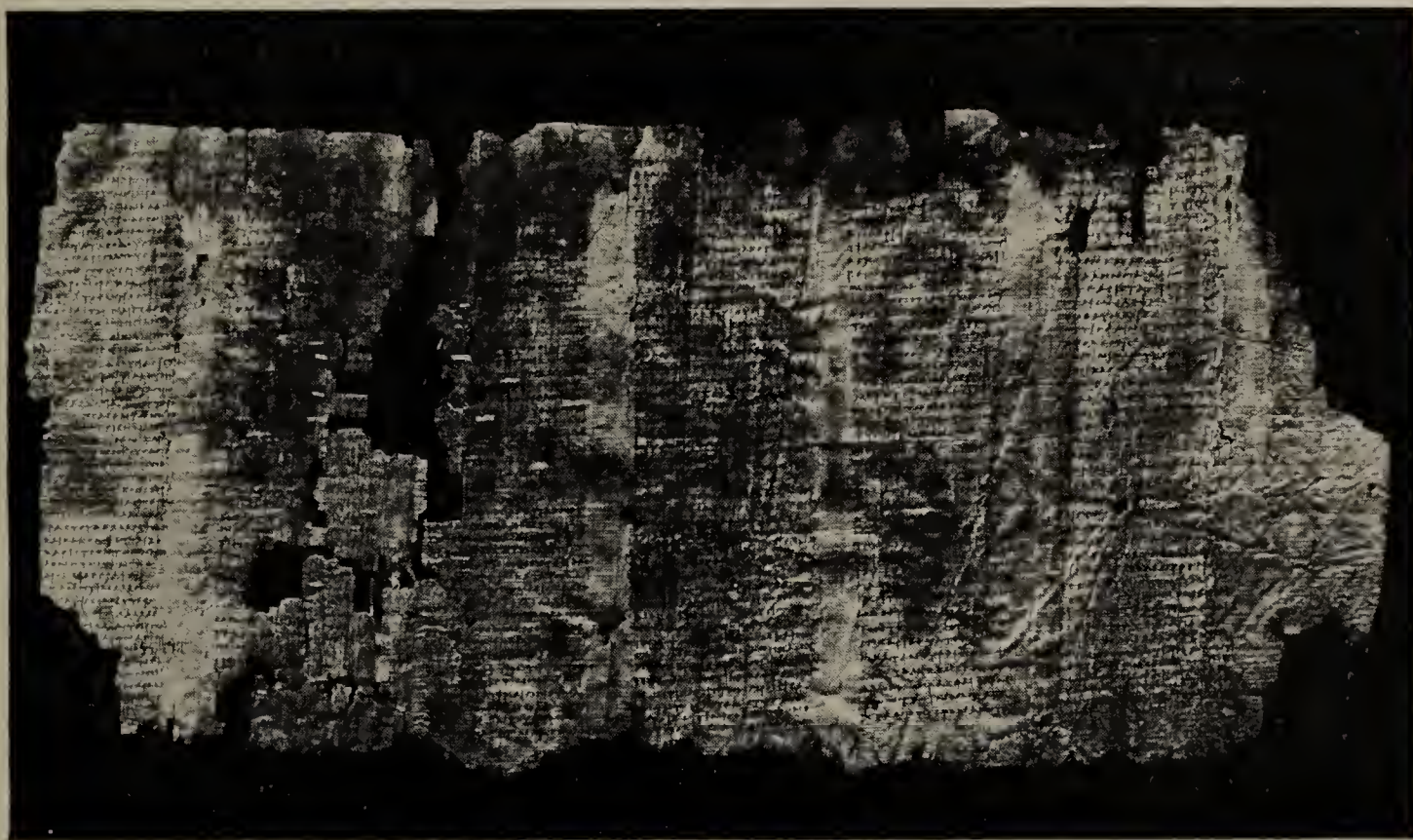
THE OXYRHYNCHUS PAPYRI

ONE of the greatest and most fascinating finds of ancient manuscripts on papyrus was turned to the light by the excavators of the Egypt Exploration Fund in 1896 on the site of the Roman city of Oxyrhynchus in Egypt. One hundred and fifty rolls were left at the Cairo Museum but the bulk of the find was sent to England where for twenty years at Oxford University experts deft of hand and brain have been carefully sorting, mending and deciphering the wealth of documents, letters and manuscripts. At last the great task has been completed and the results published in twelve volumes. The distribution of the original manuscripts to the various institutions of learning in Europe and Amer-

Classical documents were also found in great numbers and included a new Ode of Sappho.

Among the papyri coming to Toledo is one of the three earliest existing manuscripts of Plato. It dates from the third century and contains the proem of the Phaedrus. As between the two principal MSS the one in the Bodleian Library at Oxford and the other in the Library of St. Mark, Venice, our MS shows little preference agreeing first with one and then with the other.

Another literary document in the Toledo collection is the only papyrus representation of the writings of Archilochus ever discovered. It dates from the second century. Archilochus the Greek lyric poet and satirist of the seventh



A THIRD CENTURY MANUSCRIPT OF PLATO

ica has also been completed and the Toledo Museum has been allotted thirty-one important manuscripts.

At the time of the find Professor Flinders Petrie stated that this great collection of literature and documents would place our knowledge of the Roman and early Christian age on a new footing and this assertion has been justified by the work of the translators.

In the Oxyrhynchus find the document which excited most interest was one containing some new sayings of Christ. Another valuable document was the fragment of St. Matthew's Gospel which written in the third century is a hundred years older than any New Testament manuscript hitherto known.

century B. C. among many achievements is credited with the invention of Iambic verse.

In the Toledo collection there is also a most important literary MS by an unknown writer. Professor Arthur S. Hunt lecturer in papyrology in the University of Oxford who made the selection for Toledo writing of this papyrus says, "This manuscript which was recovered in fifty-nine fragments is a hitherto unknown treatise on literary composition by an author whose identity has not yet been revealed to the world. It is extensive and important and offers a fine example of a third century literary hand."

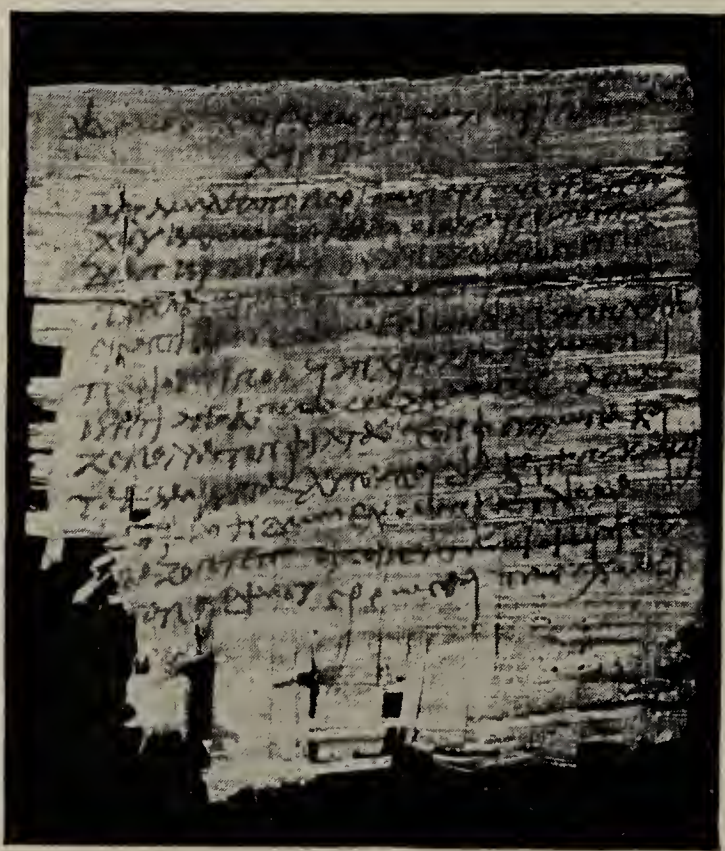
Many of the papyri in the Toledo Museum are private letters and official documents of

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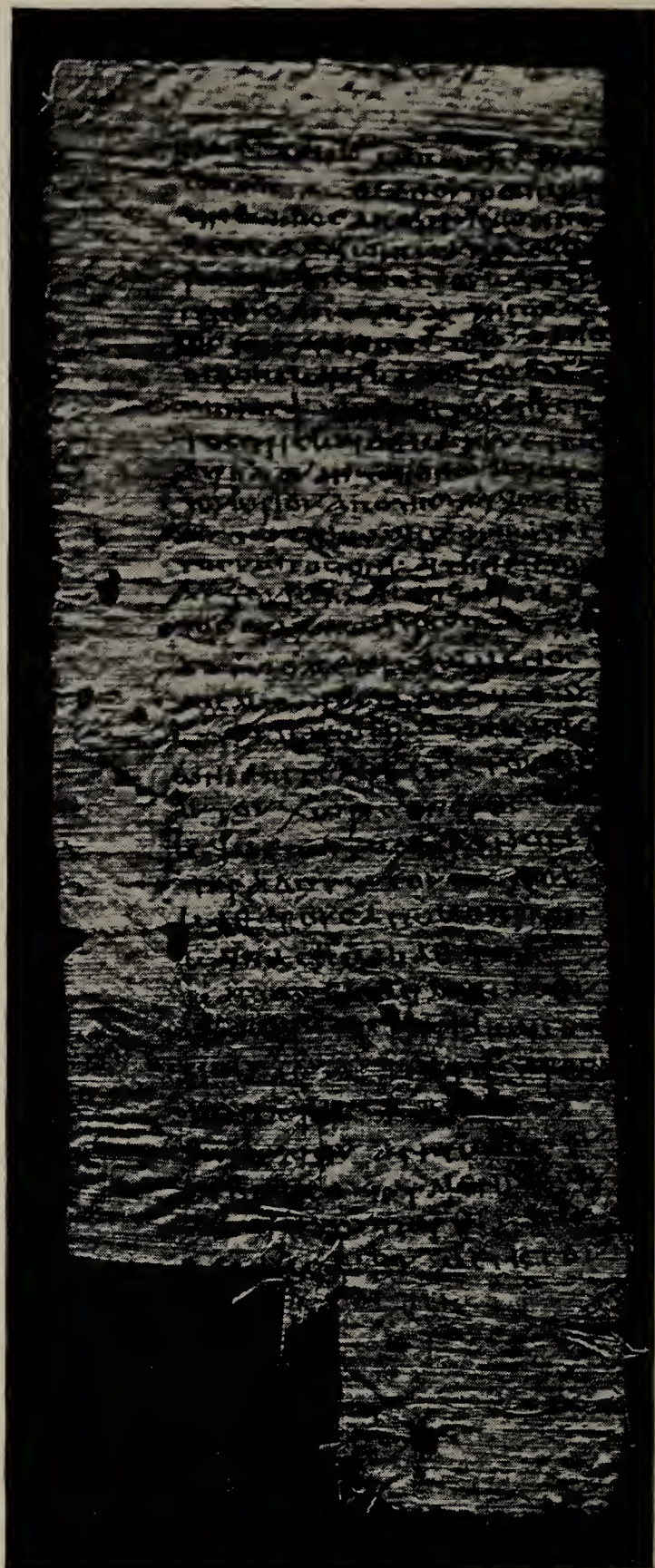
the first, second and third centuries giving a most intimate insight into the life, thought and custom of those remote times.

For instance there is the lease of a dining-room of the year 173 A. D. which translated reads as follows: "Chaeremon also called Ammonius Theon, his mother being Theanous, also called Sinthonis, of the city of Oxyrhynchus, has let to Ammonicus, freedman of Sarapion also called Theogenes, of the said city for a term of two years from the 28th day of the present month Pharmouthi of the current 13th year of Aurelius Antoninus Caesar, the lord, from the house belonging to him in the village of Sepho, a dining-room and the store-chamber within it at an annual rent of 20 Drachmae, which the lessee Ammonicus shall pay to the lessor Ammonius also called Theon at the end of each year without delay, and at the end of the term he shall restore the rooms free of filth and dirt of all kind, and the doors and keys attached. This lease is valid."

The letter of Didymus, third century reads: "Didymus to his father, Chaeremon, very many greetings. Do not neglect the things to be done for the land-holder, as you desired, for I know your goodness and reasonableness. There is nothing unpleasant at your house. My mother Thaesis went, I think, to Antinoopolis for a funeral. Tell me freely about anything which you want and I will do it gladly. Give my salutations to my dearest Phullon and his children, whom the evil eye shall not harm, and his wife and those whom we love severally. All your relatives and



LETTER OF DIDYMUS THIRD CENTURY



LEASE OF A DINING ROOM SECOND CENTURY

your children salute you. I pray for your health."

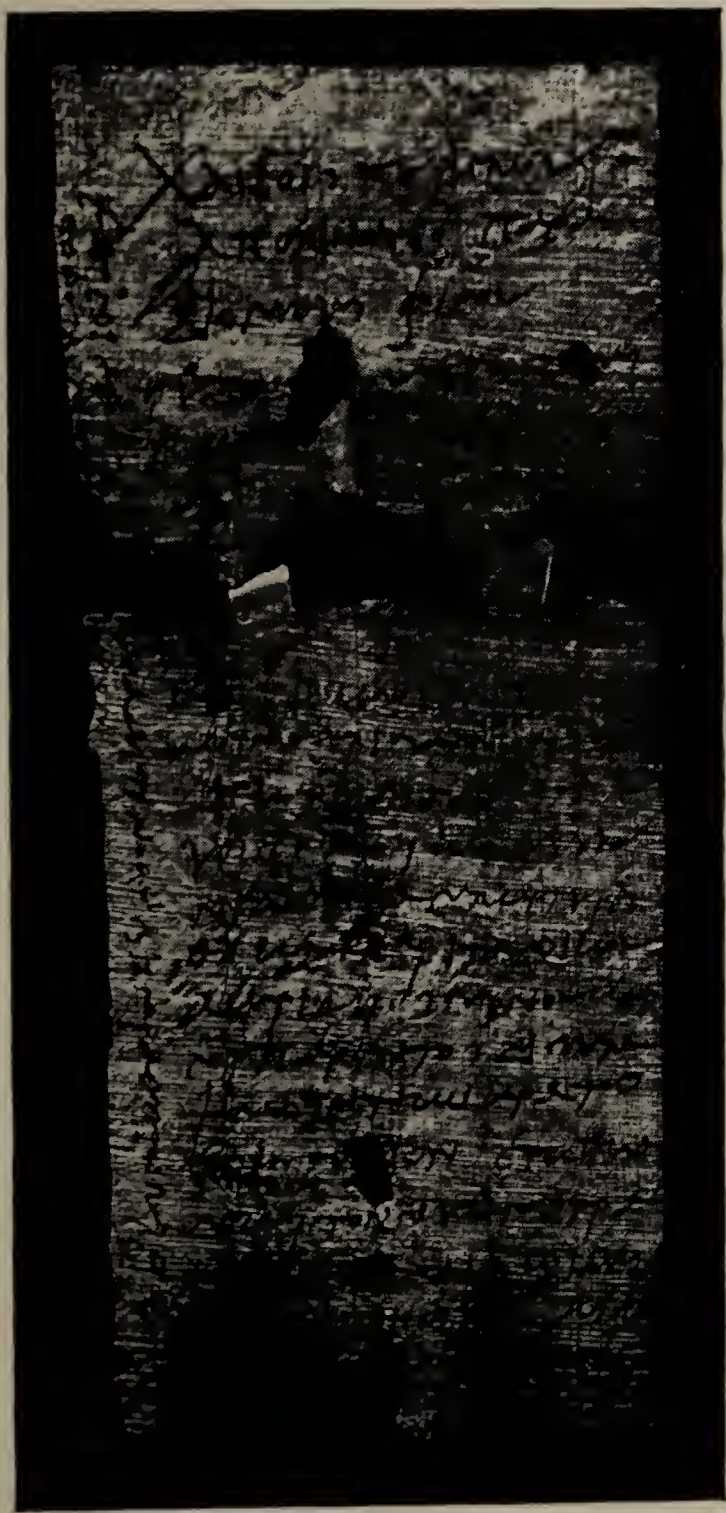
Diogenes, the linen merchant, writes to a friend, in the second century saying: "Greetings my good Apolinarius, from your friend Diogenes. Having met with a man who is going to you I greet you most kindly, praying to all the gods for your preservation. I came to the great festival. With regard to the little girl, I was there until she sailed, and everything was provided for her so that when you come back you will bear me witness. Have no more anxiety about your household than you would if you were present. I sent the letter to the little girl and made the night-strategus sleep on guard at the

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house. Salute my friend Plutogenes. I pray for your health, sir. If it is no trouble to you inquire of Antinous whether he bought the cloak for your child, and if not, buy it."

These and many other interesting documents form the rich selection made from the Oxyrhynchus find for Toledo. All have been mounted, together with the translations, and are now installed for the inspection of the layman and study of the student.

The Museum collections contain many rare documents including the Nebuchadnezzar cylinder, of clay, Babylonian tablets, illuminated manuscripts, early printing by Caxton in 1481, and his assistant Wynkyn de Worde, together with many other books and documents illustrating the various methods used by man in setting down his records and thoughts from the dawn of time to the present century.



LETTER OF DIOGENES, LINEN MERCHANT

A NEW DEPARTURE

MR. Morrison R. Van Cleve has been added to the staff of the Museum with the title of Supervisor of Nature Study. Toledo is rich in natural beauty, and there are unlimited possibilities for its enhancement, all of which comes within the province of art.

Mr. Van Cleve is an enthusiastic educator intensely interested in the development of the child. He is instructor in elementary science at the Waite High School, and for a number of years has been Director of the Summer Nature School at Buck Hill Falls, Pa. This latter position he will relinquish to devote his time to the children of Toledo.

The Museum's various activities conducted in behalf of children are designed to create in them a love for the beautiful, that when they become real citizens they may see, create, and live beautifully.

The start is some times a far cry from the ultimate goal, but step by step the approach is certain. For instance, we encourage the planting of a homely vegetable, next a beautiful flower, then follows landscape gardening which is order and beauty on the outside, and when this is established the growth is rapid on the inside, in the home and in the heart.

Our Docent Miss Merrill has been doing much intelligent and sympathetic work, and Mr. Van Cleve will develop further some of our activities for the benefit of the child. Much of his work will be carried on in the field, that is, outside of the walls of the Museum itself. The general aim will be the conservation of our natural beauty. The opportunities are endless. Our trees for instance are one of Toledo's principal beauty assets. Children will be taught to know them and their habits; how to administer to their wants, how to combat their ills and their enemies, whether they be the elements, insects, animals or men. Crusades will be waged against those agencies which result in the destruction of beauty, the greatest of which is ignorance.

Mr. Van Cleve while he will work primarily with the children will not neglect the adult. Committees of interested citizens will be formed to co-operate with the city officials, the police, and park departments, the Commerce Club and all other agencies needing suggestion or assistance in the conservation and enhancing of Toledo's wealth of natural beauty.

THE TOLEDO MUSEUM OF ART NEWS



°° MUSEUM NEWS °° Toledo Museum of Art

EDITOR, GEORGE W. STEVENS,
Director of the Toledo Museum of Art.
ASSOCIATE, BLAKE-MORE GODWIN.

No. 31

MARCH

1918

EDITORIAL

IN another column appears a letter of Mr. Samuel P. Avery of Hartford, Conn., who, unsolicited has sent us \$5,000 to be invested and the income used for the instruction and pleasure of the children visiting the Museum.

This Museum specializes in activities for the child. In the old days of museums, children were only tolerated if accompanied by adults. To be sure the gospel of beauty must be brought to every one, young and old, but the adult is not the best material with which to renew the social structure. In so attempting we are taking upon ourselves the labor of a Sisyphus. We are building with shaky timber and ignoring the fair pine.

It is difficult to change the habits, desires or predilections of the average adult. There comes a time with all when the brain-house is capable of no further enlargement, when the architect of the ego exclaims, "Enough! We will hold to what we have."

The house of the child's mind however, is a delicate and plastic edifice. With structural lines beautiful and unspoiled it gleams in the bright morning of life the possible domicile of a Mozart, a Giotto, a Pascal or a Bacon—do with it what you will. Trifles decide the direction of its development; suggestion stimulates the character of its growth; a chance word will effectually mar its pro-

portions or make it forever a thing of beauty.

And so it is Mr. Avery's gift will rear many a fair edifice.

In our letter to Mr. Avery expressing our appreciation, we observed among other things, that art should enter into every ramification of our lives. Those who build anything, plan anything, manufacture anything, use anything; those who create homes, stores, factories, or municipalities, should be familiar with the principles of design and the laws of color harmony. They are ingredients in our mental make up which have been lost to the masses by some accident of nature. They come to the child however with the slightest of fostering as does language—therefore, attend to the child and the future of our citizenry is assured.

Dues are now due. Quite a number of members have promptly paid their 1918 dues and in so doing have greatly assisted us in our work. The Museum and its varied educational activities must not be allowed to lapse. Its plans for the future must be well considered, for in the great reconstruction period of the world, art in its practical application to our lives is to be one of the great economic forces. Present educational institutions must be preserved and more created in readiness for the world renaissance which must surely come. Our Museum must weather these present uncertain days and to do so we must have the ready support of all our members. Therefore if your dues are due, do it now.

It is impossible to record in any issue of the News all the current happenings or even to set down to date the gift of books and art objects. This small line then is to assure donors that proper mention of their various generousities has been prepared and will be recorded in early issues of the News.

Dues are now due.

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THE MUSEUM STAFF OF DOCENTS

THE GIFT OF SAMUEL P. AVERY

THE following inspiring letter has been received from Mr. Samuel P. Avery of Hartford, Connecticut:

Mr. George W. Stevens. Dear Sir:—It gives me pleasure to enclose my check of \$5,000 as a small contribution toward a fund, the income of which is to be used for the instruction and pleasure of children visiting the Toledo Museum of Art. The work accomplished in all departments in such a short space of time, and the wonderful enthusiastic and liberal response made by your citizens to calls for assistance, has won the admiration of one who has been interested in Museum work for many years. With best wishes for the future, I am, Yours truly,

Samuel P. Avery.

Further mention of this splendid gift and the use to which it will be put, is made in our Editorial columns. We are proud and happy to have received both the gift and the letter coming as they do, from one who has done so much for the development of art, and art appreciation, in our country, commencing with his work at the head of the American Art Section at the Paris Exposition of 1867 and continuing throughout all the intervening years.

Among his noteworthy benefactions, is the gift of a collection of nearly 18,000 prints, the work of all the masters past and present, now beautifully installed in the New York Public Library, and known as the S. P. Avery Collection.

His gift of the collection of ancient Chinese cloisonnes, presented to the Brooklyn Institute of Arts and Sciences, is the most remarkable of its kind on public exhibition in the western world. These splendid gifts to the people indicate the character of Mr. Avery's many benefactions. Again we are proud and happy to have achieved enough to have won his admiration, his interest, and his assistance.

REGARDING YOUR ADDRESSES

THIS paragraph is inserted to call your attention to a very important enclosure. Somewhere in this News, or the envelop containing it, has been placed a card addressed to the Museum. On it we have indicated the address given you on our records. Perhaps you have changed it. If so, please fill in the correct address, put a stamp on the card, and drop it in the mail box.

By prompt attention to this request you will render a great service to the Museum staff. If by any chance you failed to receive the card, telephone, Home, Main 5576 or Bell, Forest 24.



THE MUSEUM POLICE FORCE

OUR YOUNG ASSISTANTS

THERE are two honor classes for children at the Toledo Museum of Art—the Boy Police Force and the Staff of Assistant Docents—both of which ideas originated in the Toledo Museum.

The boy police are chosen from the rank and file of children attending the Museum activities. Any boy may apply for membership in this organization. The applicant's name is put upon the waiting list and he then qualifies for membership by his conduct in the galleries.

Boy police act as guards and as ushers in the concerts, movies, story hours and opera hours. They pass programmes and pick up papers and programmes where careless adults throw them. They act as messengers, watch valuable exhibitions, and help to keep other children in order, reporting cases of insubordination. They serve in squads of six or eight. The Captain, Edwin Schroeder, is a boy of fine character and executive ability. Captain Schroeder also acts as operator of the Museum's picture machine. The boys, fifteen in number, are self-governing and meet in solemn conclave every two weeks in the library of the Museum and "resolve."

All children who have attended eight of the regular Saturday or Sunday story hours this season may apply for membership on the Staff of Assistant Docents. To gain admittance to this staff it is necessary for the applicant to come before a jury and relate four stories, heard in the story hours, on objects in the Museum's collections.

The duty of the assistant docents is to act as guides to children and adults through the galleries of the Museum, to be truly helpful to all, whenever occasions arise. They serve for the year, beginning in January. One little girl, Aveline Jones, has recently been appointed to serve her third year as an assistant docent. She has given splendid service, especially in the Egyptian Gallery. The Assistant Docents are now organized and like the Boy Police, are self-governing.

THE GARDEN MOVEMENT

FOR a number of years the Museum has conducted garden campaigns, and by offering prizes and giving practical instruction some three thousand gardens have annually contributed to the beauty of our home surroundings. Last year the efficient garden organization of the Museum was merged into

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the general war garden movement and Toledo stood well at the head with over 27,000 gardens to its credit. This year with the co-operation of various civic, patriotic, and social organizations the movement should achieve still greater proportions. All bodies are working under the Lucas County Committee of the Federal Food Administration. Mayor Cornell Schreiber is chairman of the City Commission and Mrs. Stevens of the

Museum is vice-chairman. Mr. Steffens, the director of the Museum Garden Campaigns, will act as one of the directors of the larger movement. For the present the Museum will further the cultivation of the lowly but necessary vegetable with the hope that at the conclusion of the war the gardeners will again devote a part of their energy to the creation of beauty through flowers and landscape gardening.



DUSK

CARL MARR

Installed in the Maurice A. Scott Gallery by Florence Scott Libbey

DUSK BY CARL MARR

ONE of the most interesting canvases in the Maurice A. Scott gallery of the Museum installed by Florence Scott Libbey, is the work of Carl Marr, entitled Dusk, and reproduced in this issue of the News. Carl Marr was born in Milwaukee in 1858. He learned the art of engraving from his father, but this medium did not appeal to him as the one in which he could best express himself so he soon joined the ranks of the young American art students in Europe.

He had been in Munich five years before he realized that the three years which he

had intended to spend abroad were at an end. So he returned to Milwaukee and set himself up as a portrait painter, but he found little honor and still less in the way of commissions in his own country. Returning to Munich after two years, he produced his best known painting, The Flagellants, which was awarded the gold medal at the Munich International Exhibition in 1889. This painting he exhibited at the Chicago World's Fair.

His paintings belong to the old world in technique, as well as in conception. Abroad his career has been a succession of triumphs.



THE SPIRIT OF THE MAUMEE

THOS. S. PARKHURST

A YOUNG TOLEDO PAINTER

THE Museum has recently purchased a very excellent canvas by Thomas S. Parkhurst, entitled *The Spirit of the Maumee*. For many reasons it is well that this example of good painting becomes a part of our permanent collection, particularly because it adequately represents a Toledoan who for many, many years, has dreamed the dream of youth, who in spite of innumerable discouragements and trials has discovered the source of happiness.

Parkhurst ought to be in the old gentleman's class as statistics go but he got the grape vine twist on youth at the birth of time and has never relinquished his grip. He can out-walk, out-work, and out-dream any dozen twenty year olds and has enthusiasm sufficient to equip a battalion.

For years he could only turn to his beloved colors on Sundays and half holidays, but when he was able to retire from active business life he turned to art with all the pent up desire of half a century released. When Toledo was a mud hole with board sidewalks he dreamed of beauty. When trials, sorrows

and sacrifices grayed the composition of life, beauty was still his solace.

During the period of life in which men are content to remain what they are, he has been open to new impressions, eager for fresh experiments, and each recent year has marked a rapid and steady improvement in his work until he has arrived finally with honor and distinction. So it is Thomas S. Parkhurst, equipped with desire, enthusiasm, and ever increasing vigor is in very truth a young Toledo painter.

RUBBISH?

A ROMAN Rubbish Mound in Egypt. With this peculiar subject, illustrated by lantern slides, Prof. Charles T. Currelly will give an intensely interesting talk on the strange things carried to the dumpheap by the people of a Roman city two thousand years ago. Within the past few years the excavators have brought to light records of great interest to us of today, though thrown into the waste basket and the garbage can twenty centuries before our time. The Toledo Museum of Art fortunately secured



BLAST FURNACES

HENRY REUTERDAHL

thirty pieces of papyrus from the rubbish heap at Oxyrhynchus, which are now on display, and are discussed in another column of this issue of the News. Prof. Currelly, at 8 p. m. on Tuesday, March 26, in the hemicycle of the Toledo Museum of Art, will tell not only of the written documents which have been recovered, but of the other remains as well.

Although he comes here from the Royal Ontario Museum of Archaeology to speak for the Toledo Chapter, American Institute of Archaeology, his talk, of a popular, non-technical nature, will be of great interest to everyone, and all the members of the Museum and their friends are invited.

A REUTERDAHL ACQUIRED

THE Toledo Museum of Art not so long ago acquired a very interesting painting by an equally interesting man. The artist's name is Henry Reuterdahl; that of the painting is Blast Furnaces. It is a typical subject for him, and shows his love for painting industrial

scenes. It is highly colorful, full of light and atmosphere.

Reuterdahl, born in Sweden in 1871, is now a lieutenant in the United States Marine Corps. Beginning his military career as a correspondent in the Spanish-American war, the charm of navy life has ever held him close to that branch of the service. He not only paints, but writes, having published articles on various naval and military subjects. He went with the U. S. S. Minnesota on its cruise to the Mediterranean in 1914, painting pictures of the voyage which the Secretary of the Navy placed in the Naval Academy. He was present at Vera Cruz in 1914, and now he is with the marines. As an artist he is known for his paintings which adorn many yachts as well as museums, and one of his latest works is a poster to stimulate recruiting for the Marine Corps.

The Toledo Museum of Art is proud to have a representative work by a man who has done and is doing so much for our country and for art.



ACTIVITIES FOR MARCH

Friday March 1	4 P. M., Alliance Francaise. Mlle. May will read a paper, The Origin of the French Language.
Saturday March 2	10:30 A. M., Motion Picture Play, The Bridge of Fancy, for children of the members only. 1:30 P. M., Motion Picture Play, The Bridge of Fancy, for all children. 2:30 P. M., Story Hour, The Beginning of Print Making. 3:00 P. M., Motion Picture Play, The Bridge of Fancy.
Sunday March 3	2:30 P. M., Concert for Adults. 2:30 P. M., Story Hour for Children, subject, The Beginning of Print Making. 4 P. M., Motion pictures.
Tuesday March 5	7:30 P. M., Young Women's Art History Class.
Thursday March 7	4-6 P. M., Reception to Members of the Museum. 4:30 P. M., Elizabeth Jane Merrill will talk on the current exhibitions. 8 P. M., Reception to Federation of Women's Clubs of Northwestern Ohio.
Saturday March 9	10 A. M., Nature talk by M. R. Van Cleve on Winter Birds, for all children. 1:30 P. M., Motion Pictures. 2:30 P. M., Story Hour, subject, Wood Blocks and the Little Masters. 3 P. M., Motion Pictures.
Sunday March 10	2:30 P. M., Concert for Adults. 2:30 P. M., Story Hour for Children, subject, Wood-blocks and the Little Masters. 4 P. M., Motion pictures.
Tuesday March 12	7:30 P. M., Young Women's Art History Class. 8 P. M., Drama League.
Wednesday March 13	8 P. M., Camera Club.
Friday March 15	8 P. M., Illustrated lecture by Dr. Edgar J. Banks, subject, How We Learned to Write.
Saturday March 16	10 A. M., Nature talk by M. R. Van Cleve on Trees in Winter, for all Children. 1:30 A. M., Opera Hour for Children, Die Walkure. 2:30 P. M., Story Hour, subject, Etching and the Early Masters. 3 P. M., Motion pictures.
Sunday March 17	2:30 P. M., Concert for Adults. 2:30 P. M., Story Hours for Children, subject, Etching and the Early Masters. 4 P. M., Motion pictures.
Tuesday March 19	7:30 P. M., Young Women's Art History Class.
Saturday March 23	10 A. M., Nature talk by M. R. Van Cleve on Toledo, A City of Beautiful Trees, for all Children. 1:30 P. M., Motion pictures. 2:30 P. M., Story Hour, subject, Etching and the Late Masters. 3 P. M., Motion pictures.
Sunday March 24	2:30 P. M., Concert for Adults. 2:30 P. M., Story Hour for Children, subject, Etching and the Late Masters. 4 P. M., Motion pictures.
Tuesday March 26	2:30 P. M., Music and Art Department, Women's Educational Club. 7:30 P. M., Young Women's Art History Class. 8 P. M., Illustrated lecture by Professor Charles T. Currelly, subject, A Roman Rubbish Mound in Egypt.
Saturday March 30	10 A. M., Nature talk by M. R. Van Cleve on Early Spring Birds, for all Children. 1:30 P. M., Motion pictures. 2:30 P. M., Story Hour, subject, The Story of Lithography. 3 P. M., Motion pictures.
Sunday March 31	2:30 P. M., Concert for adults. 2:30 P. M., Story Hour, subject, The Story of Lithography. 4 P. M., Motion pictures.